

The background of the entire page is a repeating pattern of musical staves and notes, rendered in a light brown or tan color against a slightly darker tan background. The pattern is diagonal, running from the top-left towards the bottom-right. The notes are stylized and vary in pitch and rhythm, creating a dense, textured effect.

The Gramophone Shop, Inc.

Record Supplement

for

January, 1947

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CON	Continental	P	Parlophone
CX	Columbia Two-Record Masterworks Set	PAN	Pan American
D	Decca	SON	Sonart
G	Gramophone (HMV)	V	Victor
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Vol. X

Record Supplement for January, 1947

No. 1

SPECIAL NOTICE

Due to new express rates it will be impossible to prepay the transportation charges on orders of records to points in the continental United States. Henceforth all shipping charges will have to be borne by the customer.

BACH (JOHANN SEBASTIAN)

BACH: Weihnachts-Oratorium — No. 15, Frohe Hirten eilt, ach eilt & BUXTEHUDE: Was mich auf dieser Welt betrübt. Aksel Schiøtz (tenor in German) & Instrumental ensemble conducted by Morgens Wöldike. 12" imported record (2 sides), No. G-DB5240; price \$2.62.

The text of Bach's "Christmas Oratorio" was taken from verses in Luke and Matthew pertaining to the Nativity and was arranged by Picander and Bach himself. It is not a work to be performed at a single hearing, but is divided into six sections, arranged for the three days of the Christmas Festival, for New Year's Day, for New Year's Sunday and for the Epiphany. Each part is a complete cantata for the day and all six are linked together by chorales which give the complete work a unity of subject and design. The series was composed in 1733 and produced as a whole the following year.

The tenor aria "Frohe Hirten eilt, ach eilt" is magnificently sung by the Danish tenor Aksel Schiøtz. Johan Bentzon plays the elaborate flute solo with Morgens Wöldike, harpsichordist and Alberto Medici, cellist, playing the basso continuo. The long florid passages are sung with great ease and the result is Bach singing of the first order.

The Buxtehude work is a solo cantata (Ugrino No. 17) for solo voice, two violins and basso continuo. The violinists Else Marie Bruun and Julius Koppel with Morgens Wöldike and Alberto Medici provide the accompaniment. This magnificent example of the music of the great seventeenth century Swedish composer is sung with beautiful style by the Danish tenor.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto No. 4 in G major, Op. 58, for piano & orchestra. Artur Schnabel (piano) & Philharmonia Orchestra conducted by Issay Dobrowen. Four 12" imported records (8 sides), Nos. G-DB6303/6; price \$10.48. (Also available in automatic sequence)

Artur Schnabel has recorded the Beethoven G major Piano Concerto two times before this, once many years ago and then again fairly recently with the Chicago Symphony Orchestra conducted by the late Frederick Stock (VM-930). He apparently was not completely satisfied with the latter performance, for he recently rerecorded it in England with the Philharmonia Orchestra under the distinguished direction of Issay Dobrowen.

This new issue is of particular interest as being the first records of a concerto made in England by Schnabel since pre-war days. In the intervening years great progress has been made in recording in England and the great pianist has never given a finer performance of this, perhaps the greatest of all Beethoven's concertos.

BEETHOVEN: Symphony No. 4 in B flat major, Op. 60. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" records (8 sides) in Set VM-1081†; price complete with album \$5.10.

A stunning performance of the Beethoven Fourth Symphony has been recorded to perfection. This set is being released in America before it appears in England. The fine open recording is most realistic and the orchestral tone of the London Philharmonic Orchestra has been captured in all its glory. This is the first performance of a Beethoven Symphony by Beecham in many years, the only other being a rather old reading of the Second Symphony (CM-302, out of stock as we go to press).

Although Toscanini's well-known reading (VM-676, out of stock as we go to press) has been the standard interpretation of this lovely score, it was made with an orchestra which can hardly compare with the present organization. This, combined with the improvements in recording techniques places the newer set above the older.

BEETHOVEN: Symphony No. 6 in F major, Op. 68 ("Pastorale"). Philadelphia Orchestra conducted by Bruno Walter. Five 12" records (10 sides) in Set CM-631†; price complete with album \$6.15.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BEETHOVEN: Six Irish Songs. Richard Dyer-Bennet (tenor in English) with Ignace Strassvogl (piano), Stefan Frenkel (violin) & Jascha Bernstein (cello). Three 10" records (6 sides) in set CONCERT HALL-AG; price complete with album \$4.72.

George Thomson (1757-1851) was one of the leaders of the eighteenth century movement to preserve and collect the songs and legends of the people. He engaged not only the most distinguished poets of Scotland—Burns, Scott and others—to restore and purify the texts, but also the finest musicians he could secure—Haydn, Beethoven, Weber, Pleyel, Bishop and others—to arrange the melodies. Although he was primarily interested in the songs of his native Scotland, Thomson also published many Irish and Welsh songs.

Beethoven's arrangements, with their preludes and postludes are never as involved or as profound as his original compositions, yet they reflect the mastery found in all his chamber music.

The songs included in the album are: *The Pulse of an Irishman* (text by Alexander Boswell), *Once More I Hail Thee* (text by Robert Burns), *The Return to Ulster* (text by Sir Walter Scott), *Oh! Who, My Dear Dermott* (text by William Smyth), *The Morning Air Plays on My Face* (text by Joanna Baillie), *Morning a Cruel Turmoil* is (text by Alexander Boswell).

The ballad singer Richard Dyer-Bennet is ideally suited for these songs. He sings without affectation and with very understandable diction. The accompanying trio plays with fine style and the whole ensemble has been recorded with excellent fidelity. The set is pressed on unbreakable vinylite.

The songs are of many moods, light, serious and reflective. They have apparently never been recorded before. Texts of the songs as well as excellent notes by Philip Miller are included.

BENNETT (ROBERT RUSSELL)

BENNETT: Hexapoda—Five Studies in Jitteroptera (3 sides) & Florida Night Song (1 side). Jascha Heifetz (violin) & Emanuel Bay (piano). Two 10" records in Set D-DA454; price complete with album \$2.10.

Not received by our press deadline. To be reviewed in a forthcoming issue.

BLISS (ARTHUR)

BLISS: Miracle in the Gorbals—Ballet Suite. Royal Opera House Orchestra, Covent Garden, conducted by Constant Lambert. Two 12" imported records (4 sides), Nos. C-DX1260/1; price \$4.20.

First produced on October 26th, 1944, "Miracle in the Gorbals" is the only ballet with a contemporary setting in the Sadler's Wells repertoire. Taking as his background the Gorbals slum district of Glasgow, a dockyard area which has gained considerable notoriety in England because of its social conditions and razor-gang warfare, Robert Helpmann, the choreographer, has created a ballet with the theme of the second coming of Christ to a modern city, and His death at the hands of an intolerant and brutal mob. A young girl tries to drown herself. When her body is brought in by the crowd a Stranger appears, stretches out his hands to the body and the girl comes to life. Both the girl and the crowd dance. A jealous official who has tried to revive the girl manages to turn the crowd against the Stranger. The mob kills the latter.

The ballet represents a close collaboration between the composer and the choreographer. Arthur Bliss' music reinforces the atmosphere and tension of the drama. The sections recorded are: *The Street*; *The Girl Suicide*; *The Young Lovers*; *The Discovery of the Suicide's Body*; *The Dance of Deliverance*; *Finale: The Killing of the Stranger*.

This powerful score has been recorded with brilliance and fidelity by the Royal Opera House Orchestra conducted by the composer-conductor Constant Lambert.

BRAHMS (JOHANNES)

BRAHMS: Symphony No. 2 in D major, Op. 73. San Francisco Symphony Orchestra conducted by Pierre Monteux. Four 12" records (8 sides) in Set VM-1065†; price complete with album \$5.10.

This is quite an unusual performance. The recording is exceptionally well balanced and realistic. It is also Monteux' first recording of a symphony not in the French repertory. The results are most gratifying. Here is a moving and eloquent performance of a symphony which has needed this kind of a performance for a long time. There is little that is stodgy about Monteux' Brahms. By keeping the work moving the conductor has managed to get the work on four records as contrasted with five or six in other existing performances.

BRAHMS: Symphony No. 3 in F major, Op. 90. Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records (8 sides) in Set CM-643; price complete with album \$5.10.

This seems to be a month for rerecording works from the standard repertory. There are many fine performances and recordings of Brahms' Third Symphony listed in current catalogues. However Columbia has seen fit to rerecord this genial work. The Philadelphia Orchestra has been reproduced with great fidelity and the result is tonally satisfying. Although there are places where Mr. Ormandy is far from conventional, his conception is interesting and for the most part holds together very well.

BRAHMS: Liebeslieder Walzer, Op. 52. Victor Chorale (in German) conducted by Robert Shaw, with Pierre Luboschutz & Genia Nemenoff (duo-pianists). Three 12" records (6 sides) in Set VM-1076; price complete with album \$4.05.

The words for Brahms' Liebeslieder Waltzes come from "Polydora," a collection of poems by George Friedrich Daumer. Completed in 1869, the year after the composition of the German Requiem and the same year as the Alto Rhapsody and the String Quartets of Op. 51, these melodious waltzes are a product of one of the pleasantest periods of the composer's life. They were first performed by the pianists Clara Schumann and Hermann Levi with a vocal quartet at a subscription concert of the Karlsruhe Court Orchestra on October 6, 1869. The idea of four voices with piano duet was successful, for Brahms composed another set, the Neue Liebeslieder Walzer a few years later.

The titles of the individual waltzes are: Rede Mädchen; Am Gesteine rauscht die Fluth; O die Frauen; Wie des Abends; Die grüne Hopfenranke; Ein kleiner, hübscher Vogel; Wohl schön bewandt; Wenn so lind dein Auge; Am Donaustrande; O wie sanft; Nein, es ist nicht auszukommen mit den Leuten; Schlosser auf, und mache Schlösser; Vögelein durchrauscht; Sieh, wie ist die Welle klar; Nachtigall, sie sing so schön; Ein dunkler Schacht ist Liebe; Nicht wandle, mein Licht; Es bebet das Gesträuche. The verses are typical examples of the German romantic poetry of the late nineteenth century.

Instead of four solo voices, Mr. Shaw uses a small chorus of twelve voices which is most effectively recorded. The duo-pianists Luboschutz and Nemenoff play with distinction and grace and the net result is a most enjoyable experience. This is the only recording available at the present time.

BRAHMS: Wiegenlied, Op. 49, No. 4 & FRASER-SIMSON: Vespers (from "When We Were Very Young"). Helen Traubel (soprano in English) & Orchestra conducted by Charles O'Connell. 12" record (2 sides), No. C-71872D; price \$1.05.

Helen Traubel's heroic voice seems at bit out of place in these simple songs. Brahms' "Lullaby" is distorted almost beyond recognition with a lush orchestral accompaniment and the simple "Vespers" or "Christopher Robin is Saying His Prayers" is also overdone. The voice is just too big and she seems unable to achieve a pianissimo. The recording as such is adequate.

BUXTEHUDE: Was mich auf dieser Welt betrübt. See Bach: Weihnachts-Oratorium — No. 15, Frohe Hirten eilt.

CHABRIER: Idylle. See COLLECTIONS: French Piano Music.

CHOPIN (FREDERIC)

CHOPIN: Sonata No. 2 in B flat minor, Op. 35. Artur Rubinstein (piano). Three 12" records (6 sides) in Set VM-1082; price complete with album \$4.05.

The only recordings available of this popular sonata, "the one with the Funeral March" are a rather ancient performance by Alexander Brailowsky on French Polydor (PD-95480/1; price \$4.00) and the fine Kilenyi reading (CM-378). Now we have a new recording by that most excellent Chopin interpreter, Artur Rubinstein, who is in remarkably fine form in this performance. The Polish pianist's penetration, spirit and musicianship make his version of this, one of the most popular of all of Chopin's many works, the most satisfactory.

The recording is well balanced and the piano tone is very realistic.

CHOPIN: Polonaise No. 3 in A major, Op. 40, No. 1 ("Polonaise Militaire") & RACHMANINOFF: Daisies, Op. 38, No. 3. Emil Hillel (piano). 10" imported record (2 sides), No. USSR-13298/9; price \$1.32.

A prominent artist of the Soviet Union plays a Chopin Polonaise and a piano arrangement of one of Rachmaninoff's most lovely songs. The performance is good but the recording is not of the most recent vintage.

CHOPIN: Etude No. 8 in F major, Op. 10, No. 8. See COLLECTIONS: Etudes.

CHOPIN: Etudes No. 5 in G flat major, Op. 10, No. 5 ("Black Key") & No. 12 in C minor, Op. 10, No. 12 ("Revolutionary"). LECUONA: Malagueña (from the Suite "Andalucia"); POULENC: Pastourelle. Oscar Levant (piano). 12" record (2 sides), No. C-71890D; price \$1.05.

These selections are taken from two of Mr. Levant's recent albums and pressed on a single record. The Chopin pieces are drawn from the Chopin album (CM-649) released last month and the other pieces are contained in the "Popular Moderns" album (CM-560). The recordings are good.

COUPERIN: Le Carillon de Cythère & Les Barracades Mystérieuses. See **COLLECTIONS:** French Piano Music.

DARGOMYZHISKY (ALEXANDER)

DARGOMYZHISKY: Roussalka — Cavatina. I. S. Kozlovsky (tenor in Russian) & Orchestra conducted by I. A. Orlov, 10" imported record (2 sides), No. USSR-12540/1; price \$1.32.

The Russian tenor I. S. Kozlovsky sings the tenor Cavatina from Dargomyzhsky's most famous opera, "The Roussalka" ("The Water Nymph" or "The Mermaid"). There is very little of this work available in recorded form. A few years ago Victor released the Mad Scene and the Death of the Miller as recorded by Chaliapin, but this has not been in stock in some time. A discontinued Sobinov record of this aria is not available for comparison. In any event Kozlovsky sings with plenty of style and with a persuasive tone. The recording is very good.

DEBUSSY (CLAUDE)

DEBUSSY: Pour le piano (3 sides) & Danse (1 side). Gaby Casadesus (piano). Two 12" records in Set VOX-617; price complete with album \$3.00. (Available in automatic sequence only)

This seems to be the only available recording of the complete suite "Pour le Piano." The various sections are entitled *Prelude*, *Sarabande* & *Toccata*. Last month we had an imported record of the *Toccata* played by Moiseiwitsch (G-C3487) which was beautifully played and recorded. However, there seem to be no recordings available of the other two movements. On the last side of the set Mme Casadesus plays the "Danse", originally written in 1890 and published under the title "Tarantelle Styrienne" and then reissued in the present piano version in 1903.

Mme. Casadesus' forthright interpretations of these impressionistic pieces are effectively reproduced.

DEBUSSY: Preludes, Book II. Robert Casadesus (piano). Six 10" records (12 sides) in Set CM-644†; price complete with album \$5.51.

Not received by our press deadline. To be reviewed in a forthcoming issue.

DEBUSSY: Two Etudes. See **COLLECTIONS:** Etudes.

DOWLAND (JOHN)

DOWLAND: Shall I Sue; Now Cease My Wandering Eyes; Flow My Tears. Aksel Schietz (tenor in English) & Jytte Gorki Schmidt (guitar). 12" imported record (2 sides), No. G-DB5270; price \$2.62.

Aksel Schietz sings three selections from the Second Book of Ayres, 1600, by the English composer and lutenist John Dowland. The guitar accompaniment is very similar to the original lute. Mr. Schietz English diction is perfect as is his breath control. The timbre of his voice is perfectly suited to these lovely lyrics. These are apparently all first recordings.

ELGAR (SIR EDWARD)

ELGAR: Sea Pictures, Op. 37 (5 sides) & **HAYDN:** Hark What I Tell To Thee (The Spirit's Song) (1 side). Gladys Ripley (contralto) & Philharmonia Orchestra conducted by George Weldon. Three 12" imported records, Nos. G-C3498/500; price \$6.00. (Also available in automatic sequence)

Sir Edward Elgar's "Sea Pictures" were introduced by Clara Butt at the Norwich Festival of 1899. They consist of settings of five poems with the following titles: "Sea Slumber" by Roden Noel, "In Haven" (Capri) by Lady Elgar, "Sabbath Morning at Sea" by Elizabeth Barrett Browning, "Where Corals Lie" by Richard Garnett and "The Swimmer" by Adam Lindsay Gordon. The music is completely sympathetic to the mood of the poems. Miss Ripley's big, well-controlled contralto voice is used with fine musicianship, and her excellent diction makes it possible to follow the texts of the poems without difficulty. There is a glowing atmosphere in George Weldon's treatment of this wonderful score which has been reproduced with lifelike clarity. An acoustic recording by Muriel Brunskill has been unobtainable for many years.

On the last side Miss Ripley sings one of Haydn's best lyrics, "The Spirit's Song." The composer thought Shakespeare was the author of the text and although he was mistaken in this assumption, the idea inspired him to write music worthy of the English poet. The song has none of the operatic influence so commonly associated with the lyrics of the eighteenth century. Here again Miss Ripley's diction is above reproach. The orchestral accompaniment is most beautifully played.

FALLA (MANUEL DE)

FALLA: The Three Corned Hat—Excerpts. Philharmonia Orchestra conducted by Alceo Galliera. Two 12" imported records (4 sides), Nos. C-DX1258/9; price \$4.20.

In July 1919, De Falla's ballet "El Sombrero de Tres Picos," the revised version of an earlier work "El Corregidor y la Molinera" (Madrid, 1917), was produced by Diaghilev in London. This delightful work, based on the well-known story by Alarcon (also used by Hugo Wolf for his opera "Der Corregidor"), has remained one of the most popular items in the repertory of the Russian Ballet.

Alceo Galliera, the conductor on these records, is an anti-fascist who fled from Italy into Switzerland where he conducted on the Swiss Radio and also at the Lucerne Festival of 1945. When the war ended he returned to Italy where he holds the chief professorship in composition at the Milan University. His recording debut is indeed a successful one.

The selections here recorded include: **The Neighbors; The Miller's Dance; Finale.** This is a fine performance of the scintillating score. The playing is precise and brilliant as is the recording. **FAURE: Deuxième Impromptu.** See **COLLECTIONS: French Piano Music.**

GLINKA (MICHAEL)

GLINKA: Russian and Ludmilla—Persian Dance (arr. Zimbalist) & **HUBAY: Zephyr.** David Oistrakh (violin) & S. Topilin (piano). 10" imported record (2 sides), No. USSR-10499/500; price \$1.32.

Two familiar pieces from the violinist's repertory played by one of the Soviet Union's most outstanding virtuosos. Recording and performance are both good.

GLINKA: A Life for the Czar—Excerpts. Bolshoi Theatre State Orchestra conducted by S. A. Samosud with Mikhailov (bass in Russian). Four 10" records (8 sides) in Set STINSON-S305; price complete with album \$3.94. (Available in manual sequence only).

Stinson has pressed four excerpts from Glinka's opera "A Life for the Czar" (or "Ivan Sussanin" as it is known in the Soviet Union). These selections were recorded in the Soviet Union by the Bolshoi Theatre State Orchestra. The opera, which deals with the founding of the Romanoff dynasty, was successfully produced at the Imperial Opera late in 1836 and has been produced regularly since then in Russia.

The music included in the set is drawn from the Ballet Music in Act 2 (the Polonaise, Krakowiak and Mazurka) and Sussanin's aria "They guess the truth" from the second scene in Act. 4. The latter aria is sung by the bass M. Mikhailov. Notes by David Hall give the plot and some background material.

The recording of the Ballet Music seems quite ancient and the orchestral playing is not of first class quality. The music is pleasant enough, however. Sussanin's magnificent aria is expressively sung, but here again the recording is inferior to the recent domestic releases.

GLINKA: A Life for the Czar—Antonida's Cavatina and Rondo. V. V. Barsova (soprano in Russian) & Bolshoi Theatre State Orchestra conducted by S. A. Samosud. 10" imported record (2 sides), No. USSR-7769/70; price \$1.32.

One of the outstanding sopranos of the Soviet Union sings Antonida's Cavatina and Rondo from Act I of Glinka's opera "A Life for the Czar." Here the quality both of recording and performance seems to be on a higher level than the domestic set from the same opera listed above. The aria itself is quite similar to the florid display pieces of Donizetti and Rossini. The voice is of pleasing quality and the recording is quite good in this first recording.

GLINKA: Tarantella in A minor. See **COLLECTIONS: Piano Music of Russian Masters.**

GORDON (GAVIN)

GORDON: The Rake's Progress—Ballet Suite. Royal Opera House Orchestra, Covent Garden, conducted by Constant Lambert. Two 12" imported records (4 sides), Nos. C-DX1249/50; price \$4.20.

Arnold Haskell writes "'The Rake's Progress,' while it has not the depth and pathos of the Russian masterpiece, is to English ballet what 'Petrushka' is to Russian, a truly national expression." The music for this ballet was written by Gavin Gordon, a Scottish composer born in 1901. He has composed music for several ballets given by the Sadler's Wells Company and also the Camargo Society. Originally produced in 1935, "The Rake's Progress" was revived in 1942. It was one of the productions lost in the German invasion of Holland in 1940.

The décor by Rex Whistler is based on the "morality" pictures of the eighteenth century painter William Hogarth and Ninette de Valois was the choreographer. The selections recorded are *The Reception, The Pure Girl and The Orgy.* The music is melodious and light after eighteenth century Italian and French models. The Royal Opera House Orchestra of Covent Garden plays this charming score with proper zest and spirit, and the recording is spacious and clear.

GRIEG (EDVARD)

GRIEG: Sonata in A minor, Op. 36, for 'cello and piano. Raya Garbousova ('cello) & Arthur Balsam (piano). Three 12" records (6 sides) in Set CONCERT HALL-AD; price complete with album \$7.20. (Available in automatic sequence only)

Edvard Grieg's melodious 'cello sonata is expressively played by the virtuoso Raya Garbousova with Arthur Balsam, pianist. One of the composer's few works in this form, the sonata has a mood somewhat similar to that of the piano concerto, also in the same key.

The recording, one of a series being issued by the Concert Hall Society, is of very fine quality. The balance between the two instruments is very good and vinylite surfaces enhance the realism of the performance. This is the only recording available at the present time, an old Columbia set by Felix Salmond being discontinued and a fairly recent performance by William Pleeth on English Decca is not yet available in this country.

GRUENBERG (LOUIS)

GRUENBERG: Concerto for Violin and Orchestra. Jascha Heifetz (violin) & San Francisco Symphony Orchestra conducted by Pierre Monteux. Four 12" records (8 sides) in Set VM-1079†; price complete with album \$5.10.

For his first recording since his return to the Victor label, Jascha Heifetz performs the intricate and brilliant Gruenberg Violin Concerto. This work, commissioned by the violinist, was completed in the summer of 1944 and was first performed the same year by the Philadelphia Orchestra, with Heifetz as soloist. As might be expected, the composer and violinist collaborated closely in working out the brilliant and difficult solo part.

The rhapsodic slow movement incorporates several bars of two Negro spirituals, "O Holy Lord" and "Master Jesus." Mr. Gruenberg has skillfully injected the infectious atmospheres of a hillbilly fiddler, a barn dance and a revival meeting in the lively last movement.

The recording is full-bodied and clean and the balance between the solo instrument and the orchestra is very realistic. Mr. Heifetz plays the difficult solo part with grace and fine spirit. All in all, this is a very worth-while addition to the list of American scores now available on records.

HANDEL (GEORGE FREDERICK)

HANDEL: The Great Elopement—Ballet Suite (arr. Sir Thomas Beecham). London Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" imported records (6 sides), Nos. G-DB6295/7; price \$7.86. (Available in manual sequence only)

"The Great Elopement" is a ballet of which Sir Thomas Beecham wrote the story and scenario and arranged the music from various operas of Handel. The music is drawn from "Rodrigo," "Il Pastor Fido," "Ariodante," "Il Parnasso in Festa," "Teseo" and also from the posthumous Harpsichord Suites.

The scene of the ballet is Bath during the second half of the eighteenth century, and the story concerns the romantic elopement of Richard Sheridan and Elizabeth Linley with the aid of Beau Nash to the chagrin of Elizabeth's father.

Of the seventeen numbers, the present recording includes twelve: The Pump Room, The Linleys, The Hunting Dance, Love Scene, The Weary Flunkies, The Plot, Saraband, Hornpipe, Beau Nash, Second Love Scene, Intermezzo, Jig.

The recording is a model of grace and brilliance. The glowing orchestral colors of Sir Thomas Beecham's arrangements are thrillingly presented.

HANDEL: The Messiah—No. 2, Comfort Ye My People & No. 3, Every Valley Shall be Exalted. Aksel Schietz (tenor in English) & Orchestra conducted by Mogens Wöldike. 12" imported record (2 sides), No. G-DB5239; price \$2.62.

This record should place Aksel Schietz among the great singers of our generation. Seldom has a record been as completely thrilling as the present one. The long flowing Handelian line presents no apparent problem to this Danish tenor, who sings with perfect English diction. The recording is equally as good as the performance. The orchestra is supported by a harpsichord, the first time this instrument has been used in a recording of the aria. This record should be a must for all lovers of great singing as well as all Handel collectors.

HAYDN (FRANZ JOSEPH)

HADYN: The Creation—No. 8, With Verdure Clad & No. 24, In Native Worth. Karin Munk (soprano in German) (in No. 8) & Aksel Schietz (tenor in German) (in No. 24) & Orchestra conducted by Mogens Wöldike. 12" imported record (2 sides), No. G-DB5271; price \$2.62.

Two famous arias from Hadyn's oratorio "The Creation" are here sung in German by two Danish soloists of great capabilities. Mr. Schietz' tenor voice is ideally suited for the florid aria "In native worth" and Karin Munk has a voice of great style and color. She manages the difficult aria with ease and technical brilliance. The recording and performance both reveal sensitive and comprehending musicianship on both the part of the soloist and conductor. A heartily recommended record.

HAYDN: Quartet No. 30 in G minor, Op. 74, No. 3 ("The Horseman"). Budapest String Quartet. Two 12" records (4 sides) in Set CX-274†; price complete with album \$3.00.

Not received by our press deadline. To be reviewed in a forthcoming issue.

KHACHATURIAN (ARAM)

KHACHATURIAN: Concerto for Piano and Orchestra. Moura Lympany (piano) & London Symphony Orchestra conducted by Anatole Fistoulari. Four 12" imported records (8 sides) in Set D-EDA3†; price complete with album \$9.45.

Aram Khachaturian, an Armenian composer born on September 16, 1906, is one of the many gifted composers of the Soviet Union. His piano concerto, written in 1935, has been heard throughout the world with great success. Its first American performance was at a concert at Juilliard School of Music with Albert Stoessel conducting and Maro Ajemian playing the solo part.

The music is of technical brilliance with frank display passages in the first and last movements. The composer reveals a strong feeling for folk music throughout the work. The present performance, recorded in Kingsway Hall, London, is finely spirited and executed with great efficiency by the soloist, Moura Lympany. The orchestral background is excellent. This English Decca high fidelity recording is thrilling in its realism.

KHACHATURIAN: Toccata. See COLLECTIONS: Piano Music of Russian Masters

LIADOV: Music Box. See **COLLECTIONS:** Piano Music of Russian Masters.

LISZT (FRANZ)

LISZT: Hungarian Rhapsody No. 2 (arr Müller). Philadelphia Orchestra conducted by Eugene Ormandy. 12" record (2 sides), No. C-12437D; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

LISZT: Etude de Concert in D flat major. See **COLLECTIONS:** Etudes.

MEDTNER: Fairy Tale. See **COLLECTIONS:** Piano Music of Russian Masters.

MENDELSSOHN: Etude in F major, Op. 104, No. 2. See **COLLECTIONS:** Etudes.

MENDELSSOHN: Midsummer Night's Dream — Scherzo. See **WAGNER:** Rienzi — Overture.

MOZART (WOLFGANG AMADEUS)

MOZART: Symphony No. 26 in E flat major, K. 184. Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record (2 sides), No. V-11-9363; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

MOZART: Symphony No. 41 in C major, K. 551 ("Jupiter") (7 sides) & **BACH:** Suite No. 3 in D major — Air only (1 side). NBC Symphony Orchestra conducted by Arturo Toscanini. Four 12" records in Set VM-1080†; price complete with album \$5.10.

Not received by our press deadline. To be reviewed in a forthcoming issue.

MOZART: Twelve Minuets, K. 176. Vox Chamber Orchestra conducted by Edvard Fendler. Three 10" records (6 sides) in Set VOX-166; price complete with album \$3.93. (Available in automatic sequence only)

This is a rerecording of the twelve minuets from K. 176 which Mr. Fendler recorded in France before the war on L'Oiseau Lyre records (OL-86/7, price \$5.50). The earlier performance was made with a better orchestra and even though the French set is about six or seven years older, it still sounds very good. These minuets are light pleasant dances which have been sadly neglected. The Oiseau Lyre Press in Paris published these twelve dances before the war. There are sixteen listed in the Köchel catalogue, but since all are not in autograph, the authenticity of four has been questioned. In any event, it is a pleasure to have these dances available in the domestic catalogue. The present recording sounds somewhat better than the Mozart "Salzburg Serenade" album released a few months ago.

MOZART: Motet — Exsultate Jubilate, K. 165. Erika Rokyta (soprano in Latin), Organ & Orchestra conducted by Felix Raugel. Two 12" imported records (4 sides), Nos. OL38/9; price \$5.50.

We are again in a position to supply Erika Rokyta's rendition of Mozart's motet "Exsultate Jubilate." Miss Rokyta, who has written the cadenzas used in this recording sings this difficult music with fine spirit and warm fresh tone. Her high notes show off to good advantage and there are some exceptionally well executed passages. The recording is notable for its clarity and spaciousness.

MOZART: Sonatas for Harpsichord and Violin. Ralph Kirkpatrick (harpsichord) & Alexander Schneider (violin). Six 12" records (12 sides) in Set CM-650†; price complete with album \$7.20.

This long awaited set has not been received as we go to press. To be reviewed in a forthcoming issue. Included in the set are: Sonatas No. 24 in C major, K. 296; No. 34 in B flat major, K. 378; No. 35 in G major, K. 379.

MOZART: Arias. Ezio Pinza (bass in Italian) & Metropolitan Opera Orchestra conducted by Bruno Walter. Four 12" records (8 sides) in Set CM-643†; price complete with album \$5.10.

Contents: Don Giovanni — No. 4, Catalogue

Aria: Die Entführung aus dem Serail — No. 19, O wie will ich triumphieren (Ah che voglio trionfare); Die Zauberflöte—No. 15, In diesen heil'gen Hallen (Qui sdegno non s'accende); Le Nozze di Figaro — No. 3, Bravo signor padrone (recit) & Se vuol ballare (cavatina) & No. 26, Tutto è disposto (recit) & Aprite un po' quegli'occhi (aria); Mentre ti lascio, o figlia, K. 513.

This wonderful collection is well recorded and beautifully sung by Ezio Pinza, basso of the Metropolitan Opera Company. He is joined by Bruno Walter, well-known Mozart interpreter, in several selections, including a few recordings new to records. As far as we can trace, this is the first time Osmin's aria has been recorded. It is a shame it could not have been sung in German, but we should be grateful to have it, especially when sung as here. The concert aria Mentre ti lascio, o figlia," dating from March 1783, was written for a young basso, Gottfried von Jacquin for use in Paisiello's opera "La disfatta di Dario." It is a wonderful piece of writing and the collaboration of Mozart, Pinza and Walter is very thrilling. The other selections are no less praiseworthy. Perhaps an extra word should be said about the Catalogue Aria. Here is easily the best performance of this music on records. Mr. Pinza has the voice, the understanding and the elegance to make the aria something other than a display piece for a basso.

The recording is a very successful achievement. Here is an operatic album with the right artist with the right conductor and the recording to match.

MUSSORGSKY (MODESTE)

MUSSORGSKY: A Night on Bald Mountain. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 12" record (2 sides), No. C-12470D; price \$1.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

PROKOFIEV (SERGEI)

PROKOFIEV: Symphony No. 5, Op. 100. Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CM-661; price complete with album \$6.15.

Not received by our press deadline. To be reviewed in a forthcoming issue.

PROKOFIEV: Children's Pieces, Op. 65. Ray Lev (piano). Three 10" records (6 sides) in Set CONCERT HALL-AC; price complete with album \$4.72.

Ray Lev plays the twelve pieces in Prokofiev's Music for Children, Op. 65. These pieces, written in the summer of 1935, have the following titles: Morning, The Walk (Promenade), Fairy Tale, Tarantella, Repentance (Regrets), Waltz, Grasshoppers' Parade, Rain and the Rainbow, Touch and Run (Tag), March, Evening, The Moon Goes Over the Meadows (Moonlight Meadows).

Miss Lev is to be congratulated for her stylistic interpretation of these miniature pieces by Prokofiev. The recording is very realistic and the pressings are on vinylite.

PROKOFIEV: Suggestion diabolique. See COLLECTIONS: Piano Music of Russian Masters.

RACHMANINOFF (SERGEI)

RACHMANINOFF: Concerto No. 3 in D minor, Op. 30, for piano and orchestra. Cyril Smith (piano) & City of Birmingham Orchestra conducted by George Weldon. Five 12" imported records (10 sides), Nos. C-DX1251/5; price \$10.50. (Also available in automatic sequence).

This concerto, dedicated to Josef Hofmann, is given a stunning performance by Cyril Smith and the City of Birmingham Orchestra. Written in 1909, the work was first performed on November 28th of that year by the composer at a concert of the Symphony Society of New York with Walter Damrosch conducting. The composition is very Russian in feeling and in many passages reveals the composer's place in the lineage of Tchaikovsky.

The present recording is one of power and brilliance. The orchestral background is stunningly recorded and the soloist has the proper technical command to make the music sound brilliantly. A very fine performance and recording.

RACHMANINOFF: Etude in C minor, Op. 33, No. 2. See COLLECTIONS: Etudes.

RAMEAU: Le Rappel des Oiseaux & Musette en Rondeau. See COLLECTIONS: French Piano Music.

RAVEL: Prelude & Menuet sur le nom de Haydn. See COLLECTIONS: French Piano Music.

REBIKOV: Christmas Tree. See COLLECTIONS: Piano Music of Russian Masters.

SATIE: Troisième Gnosienne. See COLLECTIONS: French Piano Music.

SCHUBERT (FRANZ)

SCHUBERT: Die Schöne Müllerin — Complete recording. Aksel Schietz (tenor in German) & Gerald Moore (piano). Eight 12" imported records (16 sides), Nos. G-DB6252/9; price \$21.00. (Available at present in manual sequence only)

Schubert's settings of twenty poems by Wilhelm Müller (who also wrote the poems for "Die Winterreise") were composed in a single week in 1823. The first seven were composed in one night. The poems tell of a young man who has learned the miller's trade, and who, one day, follows a brook that leads him to a mill whose owner has a pretty daughter. He secures a position as an assistant and promptly falls in love with the girl. Apparently she returns his affection, but her mind is changed by the appearance of a hunter. The first ten songs present the various phases of the miller's courtship. In the eleventh he is at last able to proclaim that the maiden is his. However in the fourteen the hunter appears and exultation is displaced by jealousy and wounded spirits. Convinced that she is lost to him forever, the miller drowns himself in the brook, which in the last song, sings his lullaby.

The cycle which contains many of Schubert's finest lyrics includes the following: Das Wandern, Wohin?, Halt! Danksagung an den Bach, Am Feierabend, Der Neugierige, Ungeduld, Morgengruss, Des Müllers Blumen, Thränenregen, Mein! Pause, Mit dem grünen Lautenbande, Der Jäger, Eifersucht und Stolz, Die liebe Farbe, Die böse Farbe, Throck'ne Blumen, Der Müller und der Bach, Des Baches Wiegenlied.

Some months ago we had a magnificent performance of Schumann's "Dichterliebe" sung by the young Danish tenor, Aksel Schietz with Gerald Moore at the piano. Now the same combination of artists repeat their earlier success with a superlative rendition of this great song cycle by Schubert. The technically excellent recording captures the youth and vigor of Mr. Schietz voice which shows an astonishing range. At times he sounds like a baritone and at times like a lyric tenor. His excellent diction is a constant joy. Mr. Moore's finely paced accompaniments are also superbly recorded.

SCHUBERT: Die Schöne Müllerin — Twelve songs. Richard Crooks (tenor in German) & Frank La Forge (piano). Three 12" records (6 sides) in Set VM-1067; price complete with album \$4.05.

Not received by our press deadline. To be reviewed in a forthcoming issue.

SCRIABIN: Etude in D flat major, Op. 8, No. 10 & Etude, Op. 65, No. 2. See COLLECTIONS: Etudes.

SCRIABIN: Prelude for Left Hand Alone. See COLLECTIONS: Piano Music of Russian Masters.

SHOSTAKOVICH (DMITRI)

SHOSTAKOVICH: Trio, Op. 67, for piano, violin and 'cello. Dmitri Shostakovich (piano), D. Tsyganov (violin) & S. Shirinsky ('cello) (9 sides) & Preludes, Op. 34 — G minor & F sharp major. Dmitri Shostakovich (piano) (1 side). Five 10" imported records in set COM-PASS-C102; price complete with album \$7.35. (Available in manual sequence only).

This set will serve to introduce Dmitri Shostakovich's Trio, Op. 67 to the American record audience and also the composer as pianist. Written during the summer of 1944 at the Composers' Collective Farm at Ivanovo, this trio, the second work in this form (an earlier effort dated 1923 remains in manuscript) was dedicated to his close friend, the musicologist Ivan Sollertinsky who died in February 1944.

There are four movements, a long elegiac Andante, a scherzo-like Allegro non troppo, a broad Largo and a rhythmic Allegretto. The string players are from the celebrated Beethoven String Quartet and the composer plays the piano part. The recording is quite good and the music makes an interesting addition to the recorded Shostakovich works.

SHOSTAKOVICH: Two Preludes, Op. 34, D major & C sharp minor. See **COLLECTIONS: Piano Music of Russian Masters.**

STRAVINSKY (IGOR)

STRAVINSKY: Petrouchka — Ballet Suite. London Philharmonic Orchestra conducted by Ernest Ansermet. Five 12" imported records (10 sides) in Set D-EDA2; price complete with album \$11.55.

Here is one of the most brilliant recordings ever made. The celebrated Swiss conductor, Ernest Ansermet conducts the London Philharmonic Orchestra in a thrilling rendition of Igor Stravinsky's ballet music to "Petrouchka." The claims that the English Decca company have been making about their products are vividly revealed in this remarkable set. Many details of the score seldom heard in performance are at last revealed in all their proper places. The company claims that these new records contain all the music that can be heard in the concert hall. Judging by these records, it is true.

This is easily the best performance of the suite available. The Stokowski version has never been completely satisfactory from an interpretative point of view. Mr. Ansermet, who introduced the work to American audiences is an ideal interpreter. A completely sympathetic performance is most brilliantly recorded.

TIOMKIN (DIMITRI)

TIOMKIN: *Duel in the Sun* — Music from the film. Boston "Pops" Orchestra conducted by Arthur Fiedler. Four 10" records (8 sides), in Set VM-1083; price complete with album \$4.20.

This "recordrama" set contains excerpts from the score to the film "Duel in the Sun." The excerpts recorded are: Rio Grande, Orizaba, On the Trail to Spanish Bit, Rendezvous, Prairie Sky, Trek to the Sun, Duel, Passional, Love Eternal. The recording and performance are very good.

VERDI (GIUSEPPE)

VERDI: *La Traviata* — Ah fors' è lui & Sempre libera. Licia Albanese (soprano in Italian) & Victor Orchestra conducted by Frieder Weissmann. 12" record (2 sides) No. V-11-9331; price \$1.05.

Violetta's great aria is charmingly sung by the soprano Licia Albanese. Both recording and performance are excellent. This souvenir of Mme. Albanese's interpretation will be cherished by her many admirers.

WAGNER (RICHARD)

WAGNER: *Rienzi* — Overture (3 sides) & **MENDELSSOHN:** *Midsummer Night's Dream* — Scherzo (1 side). Hallé Orchestra conducted by John Barbirolli. Two 12" imported records, Nos. G-C3425/6; price \$4.00.

John Barbirolli's somewhat broad interpretation of the "Rienzi" Overture is brilliantly performed by the Hallé Orchestra. The recording is spacious and clear and the orchestra is very realistic. The Mendelssohn selection is taken at a rather slow pace but the recording captures the magic of the scoring.

WEBER (CARL MARIA VON)

WEBER: *Der Beherrscher der Geister* (The Ruler of the Spirits) Overture, Op. 27. Philharmonia Orchestra conducted by Walter Süsskind. 12" imported record (2 sides), No. C-DX1262; price \$2.10.

While Weber was conductor at Breslau (in 1805) he began an opera entitled "Rübezahl," a fairy-tale about a spirit who haunted the mountains of Silesia and who loved a mortal princess. All that survives of the opera, which was probably never finished, are three bits, an air, a quintet and a spirit chorus. Of the overture only eleven bars of the violin part remain. However in 1811 the composer revised the overture and called it "The Ruler of the Spirits." It has survived in this form. Foreshadowing the romantic overtures to "Oberon" and "Der Freischütz," this seldom played work abounds with delightful melodies and brilliant orchestral effects.

Walter Süsskind offers a spirited and incisive reading of the score which has been recorded with remarkable brilliance and power.

WEBER: *Der Freischütz* — Overture. Philharmonia Orchestra conducted by Walter Süsskind. 12" imported record (2 sides), No. C-DX1244; price \$2.10.

We have just received Walter Süsskind's thrilling rendition of the Overture to Weber's "Der Freischütz." The orchestral playing is forthright and there is plenty of resonance in the recording. This makes a fine companion to the "Ruler of the Spirits" Overture, also reviewed this month.

WEBER: Der Freischütz — Leise, leise, fromme Weise (Agathe's Gebet). Joan Hammond (soprano in English) & Philharmonia Orchestra conducted by Vilem Tauský. 12" imported record (2 sides), No. G-C3510; price \$2.00.

Joan Hammond gives a vivid performance of Agathe's lovely prayer from Act 2 of Weber's opera "Der Freischütz." All other versions are either discontinued or not available at the present time so this version sung in an English translation is the only one obtainable. The recording is of excellent quality and the balance between the voice and orchestra is very realistic. Miss Hammond's voice is especially well suited for the slow lyrical beginning of the aria.

WOLF (HUGO)

WOLF: Auch kleine Dinge & Und willst du deinen Liebsten sterben sehen? Elisabeth Schumann (soprano in German) & Gerald Moore (piano). 10" imported record (2 sides), No. G-DA1860; price \$2.00.

For her latest recording, Mme. Schumann has chosen two songs from the first volume of Wolf's "Italienisches Liederbuch." Composed in 1891 to texts by Paul Heyse, this collection is among the best of Wolf's enormous output.

It would be useless to comment on Mme. Schumann's unique position among interpreters of Lieder, other than to say that she is in excellent voice. Gerald Moore accompanies her in these well-recorded examples of her art. There is no other recording available of "Auch kleine Dinge" and only Hüsch's performance in Volume IV of the Hugo Wolf Society of "Und willst du deinen Liebsten sterben sehen?" is obtainable at present.

COLLECTIONS

ETUDES. Jakob Gimpel (piano). Four 10" records (8 sides) in Set VOX-164; price complete with album \$5.00.

Contents: **CHOPIN:** Etude No. 8 in F major, Op. 10, No. 8; **RACHMANINOV:** Etude in C minor, Op. 33, No. 2; **MENDELSSOHN:** Etude in F major, Op. 104, No. 2; **SCRIABIN:** Etude in D flat major, Op. 8, No. 10 & Etude, Op. 65, No. 2; **TOCH:** Etude (The Top) Allegro, Op. 56, No. 10; **LISZT:** Etude de Concert in D flat major (Waldesrauschen); **DEBUSY:** Etude No. 1 (Pour les cinq doigts d'après M. Czerny & Etude No. 7 (Pour les degrés chromatiques).

Mr. Gimpel plays this comprehensive collection of Etudes with the musicianship that made his recent Chopin and Rachmaninoff albums so successful. The recording is generally good. He had recorded the two Debussy selections for Columbia but that record has been discontinued. Only the Toch selection is completely new to records.

PIANO MUSIC OF RUSSIAN MASTERS. Shura Cherkassky (piano). Four 10" records (8 sides) in Set VOX-165; price complete with album \$5.00.

Contents: **GLINKA:** Tarantella in A minor; **REBIKOV:** Christmas Tree; **SHOSTAKOVICH:** Preludes in C sharp minor & D minor; **TCHAIKOVSKY:** Autumn Song (October); **KHACHATURIAN:** Toccata; **LIADOV:** Music Box; **PROKOFIEV:** Suggestion Diabolique; **SCRIABIN:** Prelude for Left Hand Alone; **MEDTNER:** Fairy Tale in E minor.

Shura Cherkassky, who made a few records in the early electrical recording days for Victor has recorded a wide variety of selections from works by Russian composers, both classical and modern. These pieces are played with sensitive and comprehending musicianship and the recording is most effective.

FRENCH PIANO MUSIC. Gaby Casadesus (piano). Four 10" records (8 sides) in Set VOX-163; price complete with album \$5.00.

Contents: **RAMEAU:** Le Rappel des Oiseaux & Musette en Rondeau; **COUPERIN:** Le Carillon de Cythère & Les Barricades Mystérieuses; **SATIE:** Troisième Gnossienne; **RAVEL:** Prelude & Menuet sur le Nom de Haydn; **CHABRIER:** Idylle (from "Pièces Pittoresques"); **FAURE:** Deuxième Impromptu, Op. 31.

Of these selections only the Ravel and Satie pieces seem to be first recordings. Mme. Casadesus plays with her accustomed style and has been skillfully recorded.

HAYDN QUARTET SOCIETY

We have recently received a shipment of several volumes of the Haydn Quartet Society performed by the Pro Arte String Quartet. Each volume contains seven 12" imported records (14 sides), price per volume \$18.38. (Available in manual and automatic sequence).

VOL. III: Quartets in F major, Op. 3, No. 5; E flat major, Op. 33, No. 2; E flat major, Op. 64, No. 6; B flat major, Op. 71, No. 1.

VOL. IV: Quartets in E flat major, Op. 50, No. 3; C major, Op. 76, No. 3 ("Emperor"); F minor, Op. 20, No. 5.

VOL. V: Quartets in D major, Op. 20, No. 4; F major, Op. 74, No. 2; F major, Op. 77, No. 2.

VOL. VI: Quartets in C major, Op. 1, No. 6; E major, Op. 54, No. 3; A major, Op. 55, No. 1; G major, Op. 64, No. 4.

VOL. VII: Quartets in B flat major, Op. 3, No. 4; D major, Op. 50, No. 6 ("The Frog"); B flat major, Op. 64, No. 3; C major, Op. 74, No. 1.

DICTION RECORDS

SHAKESPEARE: Hamlet — Six Excerpts. Maurice Evans assisted by Emmett Rogers. Incidental music composed by Roger Adams & conducted by William Brooks. Three 12" records (6 sides) in Set CM-651; price complete with album \$4.05.

Maurice Evans has been justly praised for his Gl production of "Hamlet" which appeared on Broadway a few seasons ago. Now Columbia has released a series of six excerpts differing slightly from the set released some years ago (CM-340). A new musical background has been provided and is played by an orchestra in this set, the older version having an organ accompaniment. More material is covered in the new set. Mr. Evans is joined by Emmett Rogers in two sides. However, in the Ghost Scene, Mr. Evans plays both the Ghost and Hamlet.

The excerpts included are: Act I, Scene 2: O that this too, too solid flesh would melt; Act I, Scene 5: Whither wilt thou lead me (Ghost Scene) & O all you host of heaven (Soliloquy); Act II, Scene 2: O what a rogue and peasant slave am I; Act III, Scene 2: Speak the speech I pray you (Hamlet's Advice to the Players); Act IV, Scene 4: How all occasions do inform against me.

Both recording and performance in the new set are superior to the earlier version.

CHILDREN'S RECORDS

BEETHOVEN FOR YOUNG PEOPLE. Instrumental Septet conducted by Jascha Zayde with Richard Janaver (narrator). Three 10" records (6 sides) in Set HORIZON-WMI price complete with album \$5.25. (Available in automatic sequence only).

This novel set, produced by Beatrice Landeck and directed by Malcolm Child is pressed on unbreakable vinylite. A narrator describes the elemental parts of the Beethoven Septet in E flat major, Op. 20. The work, played by Hugo Fiorato (horn), Jack Braunstein (viola), Ray Schweitzer ('cello), George Konkly (bass), David Weber (clarinet), Sol Schoenbach (bassoon), Dominico Caputo (French horn) is conducted by Jascha Zayde. The movements played are Minuet and Trio, Theme and Variations; Scherzo and Trio.

The set is a success for it serves to introduce one of Beethoven's seldom played, though very attractive compositions to a vast new audience. The form is easily understood and the recording is very lifelike. On the last side, Ruth Geiger plays a movement of the Piano Sonata No. 20 in G major, Op. 49, No. 2 which also employs the theme of the Minuet of the Septet.

GOLDILOCKS AND THE THREE BEARS. Margaret O'Brien (narration) with sound effects & instrumental accompaniment. Two 10" records (4 sides) in Set CAP-CB32; price complete with album \$2.37. (Available in automatic sequence only).

Margaret O'Brien of the movies tells the story of Goldilocks and the Three Bears in a charming manner.

IMPORTED RECORDS

CLUTSAM: Once There Lived a Maiden & SCHUBERT-CLUTSAM: The Dearest Maiden Waits for Me There (both from "Blossom Time"). Richard Tauber (tenor in English) & Orchestra. 10" imported record (2 sides), No. P-RO20506; price \$1.57.

LEHAR: The Land of Smiles — Yours is My Heart's Delight & Patiently Smiling. Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20500; price \$1.57.

LEONCAVALLO: Mattinata & RONALD: O Lovely Night. Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20512; price \$1.57.

LISZT: Liebestraum (arr. Schipa) & MASSENET: Elégie. Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20497; price \$1.57.

MOSZKOWSKI: White Wings (arr. by MacAdams of the famous Serenade) & TOSTI: My Love for You (Ideale). Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20511; price \$1.57.

SCHUBERT: Ungeduld & Heidenröslein (arr. Clutsum) (both from "Blossom Time"). Richard Tauber (tenor in English) & Orchestra. 10" imported record (2 sides), No. P-RO20505; price \$1.57.

SCHUBERT: Der Neugierige & Lachen und Weinen (arr. Clutsum) (both from "Blossom Time"). Richard Tauber (tenor in English) & Orchestra. 10" imported record (2 sides), No. P-RO20507; price \$1.57.

SCHUBERT: Am Meer & Ständchen (arr. Clutsum). Richard Tauber (tenor in English) & String Sextette. 10" imported record (2 sides), No. P-RO20499; price \$1.57.

STRAUSS: The Blue Danube & Whispering in the Vienna Woods (arr. Korngold). Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20503; price \$1.57.

TAUBER: Love Comes at Blossom Time & First Love is the Best Love. (arr. Clutsum) (both from "Blossom Time"). Richard Tauber (tenor in English) & Orchestra. 10" imported records (2 sides), No. P-RO20504; price \$1.57.

THOMAS: Mignon — Berceuse & WAGNER: Lohengrin — Prayer. Ivar Andresen (bass in Swedish) & Orchestra. 12" imported record (2 sides), No. G-Z93; price \$2.00.

TOSTI: Goodbye & My Dreams. Richard Tauber (tenor in English) & Orchestra conducted by Henry Geehl. 10" imported record (2 sides), No. P-RO20515; price \$1.57.

SEA SHANTIES. Rio Grande, Billy Boy, Shenandoah (arr. Terry). John Goss (baritone), Cathedral Male Voice Quartet & Piano. 10" imported record (2 sides), No. G-B2646; price \$1.45.

COMPASS RECORDS

The following records, imported from the USSR by the Compass Record Company, were received too late for inclusion in the review section. They will be reviewed in forthcoming issues.

- BRAHMS:** Allegro. David Oistrakh (violin) & L. Orobín (piano). 10" imported record (2 sides), No. USSR-13249/50; price \$1.32.
- KABALEVSKY:** Colas Breugnon — Overture. Malegot Symphony Orchestra conducted by B. Z. Khaikin. 10" imported record (2 sides), No. USSR-6587/8; price \$1.32.
- KHACHATURIAN:** Gayenne — Ballet Suite — Russian Dance only. Symphony Orchestra conducted by N. S. Golovanov. 10" imported record (2 sides), No. USSR-12804/5; price \$1.32.
- KHACHATURIAN:** Gayenne — Ballet Suite — Sword Dance & Lezhinka. Symphony Orchestra conducted by N. S. Golovanov. 10" imported record (2 sides), No. USSR-12502/3; price \$1.32.
- LISZT:** Paganini Etude No. 3, "La Campanella" (arr. Busoni). Emil Hillel (piano). 10" imported record (2 sides), No. USSR-13232/3; price \$1.32.
- MUSSORGSKY:** Khovanchina — Shaklovitov's Aria. A. Ivanov (baritone in Russian) & Bolshoi Theatre State Orchestra conducted by N. S. Golovanov. 10" imported record (2 sides), No. USSR-12732/3; price \$1.32.
- PARADIS:** Siciliana & RAVEL: Habanera. D. B. Shafran ('cello) & Piano. 10" imported record (2 sides), No. USSR-13202/3; price \$1.05.
- RACHMANINOFF:** Aleko — No. 10, The Moon is high in the sky (Aleko's Aria). I. Ivanov (baritone in Russian) & Symphony Orchestra conducted by N. S. Golovanov. 10" imported record (2 sides), No. USSR-12730/1; price \$1.32.
- RACHMANINOFF:** Do Not Trust Me, Friend & TCHAIKOVSKY: Disappointment, Op. 65, No. 2. V. V. Viktorova (soprano in Russian) & A. B. Goldenweiser (piano). 10" imported record (2 sides), No. USSR-13068/71; price \$1.05.
- RIMSKY-KORSAKOV:** In the Stillness of the Night & It Was Not the Wind that Blew from Above. I. Kozlovsky (tenor in Russian) & M. I. Sakharov (piano). 10" imported records (2 sides), No. USSR-6265/6; price \$1.05.
- RIMSKY-KORSAKOV:** Serbian Fantasy, Op. 6. USSR National Symphony Orchestra conducted by A. I. Orlov. 10" imported record (2 sides), No. USSR-12084/5; price \$1.32.
- SARASATE:** Zapateado & FOSTER-KREISLER: The Old Folks at Home. David Oistrakh (violin) & A. D. Makarov (piano). 10" imported record (2 sides), No. USSR-12457/9; price \$1.32.
- SARASATE:** Habanera. Miron Poliakin (violin) & A. B. Dyakov (piano). 10" imported record (2 sides), No. USSR-8284/5; price \$1.32.
- SHOSTAKOVICH:** The Golden Mountain — Waltz only & Tafti Trot. Uriev's Orchestra. 10" imported record (2 sides), No. USSR-13266/7; price \$1.05.

TCHAIKOVSKY: Suite No. 3 in G major, Op. 35 — Theme and Variations (Abbreviated). Bolshoi Theatre State Orchestra conducted by S. A. Samosud. Two 10" records (4 sides) in Set COMPASS-C104; price complete with album \$2.89.

TCHAIKOVSKY: Sleeping Beauty — Suite-Excerpts (Introduction, Adagio & Waltz). Three 10" records (6 sides), in Set COMPASS-C200; price complete with album \$3.94.

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